

# Astor

Allegro (M.M. ♩ = c. 120)

Alessandro Grego

Viola

Chitarra 1

Chitarra 2

Chitarra 3

Chitarra 4

Chitarra Basso

*p*

*mp*

6

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*mf*

*mf*

*mf*

*mf*

13

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*mf*

*mf*

*mf*

*mf*

17

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

22

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

26

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

30

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

34

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*f* *p*

*f*

*f* *p*

*f*

*p*

*p*

*p*

*f*

*p*

39

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*f* *p*

*f*

*f* *p*

*f*

*p*

*p*

*p*

*f*

*p*

43

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*f*

*f*

*f*

*f*

47

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*p*

*p*

*p*

*p*

*p*

51

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mp*

*mp*

*mp*

*mp*

*mf*  $\longrightarrow$  *mp* *mp*

55

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

59

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*mf*

62

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mp*

*mp*



This musical score page contains measures 66 through 69 of "The Swan" from Tchaikovsky's ballet The Nutcracker. The score is arranged for six parts: Violin I (VI.), Clarinet in C (Ch. 1), Clarinet in B-flat (Ch. 2), Bassoon (Ch. 3), Double Bass (Ch. 4), and Bassoon II (Ch. B.).

- Measure 66:** VI. plays a half note G#4. Ch. 1, 2, and 3 play quarter notes F#4, E4, and D#4 respectively. Ch. 4 plays a half note D#3.
- Measure 67:** VI. rests. Ch. 1, 2, and 3 play eighth-note triplets: F#4-E4-D#4, E4-D#4-C#4, and D#4-C#4-B#3. Ch. 4 plays a half note D#3.
- Measure 68:** VI. rests. Ch. 1, 2, and 3 play eighth-note triplets: A4-G#4-F#4, G#4-F#4-E4, and F#4-E4-D#4. Ch. 4 plays a half note D#3.
- Measure 69:** VI. plays a half note G#4. Ch. 1, 2, and 3 play quarter notes G#4, F#4, and E4. Ch. 4 plays a half note D#3.

The key signature has one sharp (F#). Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

70

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mp*

75

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*f*

*f*

*f*

*p* *f*

*f*

*mf*

*mf*

*mf*

*mf*

79

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*f*

*f*

*f*

*p* *f*

*f*

*mf*

*mf*

*mf*

*mf*

81

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

85

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

12

12

88

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

This musical score is for measures 88-90 of 'The Swan' from 'The Nutcracker'. It features six staves: VI. (Violoncello), Ch. 1 (Clarinet 1), Ch. 2 (Clarinet 2), Ch. 3 (Clarinet 3), Ch. 4 (Clarinet 4), and Ch. B. (Bassoon). The key signature is one sharp (F#) and the time signature is 3/4. Measure 88 shows the VI. and Ch. 1 playing eighth-note patterns, while Ch. 2, 3, and 4 play sustained chords. Measure 89 introduces triplets in the VI., Ch. 1, and Ch. B. staves, all marked with a piano (*p*) dynamic. Measure 90 continues the triplet patterns in the VI., Ch. 1, and Ch. B. staves, with Ch. 2, 3, and 4 playing sustained chords. The score includes various musical notations such as slurs, triplets, and dynamics.

[illegible]

95

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*p*

98

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

14

101

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

105

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

108

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

111

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

16

16

114

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*p*

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

Detailed description: This musical score segment covers measures 114 to 117. The VI. part (violin) begins in measure 114 with a triplet of eighth notes (F#, G, A) marked *mf*, followed by a whole rest. In measure 115, it has a whole rest. In measure 116, it plays a half note G. In measure 117, it plays a quarter note G. The Ch. 1 part (clarinet) has a whole rest in measure 114, a quarter note G in measure 115, and a quarter note A in measure 116. In measure 117, it plays a quarter note G. The Ch. 2 part (flute) has a whole rest in measure 114, a whole rest in measure 115, and a whole note G in measure 116. In measure 117, it has a whole rest. The Ch. 3 part (oboe) plays a half note G in measure 114, a half note A in measure 115, and a half note G in measure 116. In measure 117, it plays a half note G. The Ch. 4 part (bassoon) plays a half note G in measure 114, a half note A in measure 115, and a half note G in measure 116. In measure 117, it plays a half note G. The Ch. B. part (bass) has a whole rest in measure 114, a whole rest in measure 115, and a half note G in measure 116. In measure 117, it has a whole rest. Dynamics include *mf* for VI., Ch. 1, Ch. 3, Ch. 4, and Ch. B., *p* for Ch. 1, and *mp* for VI. in measure 117. There are also crescendo and decrescendo markings in measures 115 and 116.

[illegible]



122

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*p*

*p*

*p*

*p*

*p*

VI. measures 122-125: Measure 122 has a whole rest. Measure 123 has a half note G2, a quarter note F#2, and a quarter rest. Measure 124 has a quarter note E2, a quarter note D2, and a quarter note C2. Measure 125 has a triplet of eighth notes E2, D2, C2.

Ch. 1-4 and Ch. B. measures 122-125: Measure 122 has a quarter note G2, a quarter note F#2, and a quarter note E2. Measure 123 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 124 has a quarter note A1, a quarter note G1, and a quarter note F#1. Measure 125 has a quarter note E1, a quarter note D1, and a quarter note C1.

126

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*p*

*p*

*p*

*p*

*p*

VI. measures 126-129: Measure 126 has a triplet of eighth notes G2, F#2, E2, a half note D2, a quarter note C2, and a quarter rest. Measure 127 has a quarter note B1, a quarter note A1, and a quarter note G1. Measure 128 has a quarter note F#1, a quarter note E1, and a quarter note D1. Measure 129 has a quarter note C1, a quarter note B1, and a quarter note A1.

Ch. 1-4 and Ch. B. measures 126-129: Measure 126 has a quarter note G2, a quarter note F#2, and a quarter note E2. Measure 127 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 128 has a quarter note A1, a quarter note G1, and a quarter note F#1. Measure 129 has a quarter note E1, a quarter note D1, and a quarter note C1.

130

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

134

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*mf*

138

VI.

*mf*

Ch. 1

Ch. 2

*mf*

Ch. 3

Ch. 4

*mf*

Ch. B.

*mf*

140

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

143

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*f*

3

3

*f*

3

3

146

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*f*

*f*

*f*

*f*

*f*

148

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*mf*

*mp*

*tr*

Detailed description: This system covers measures 148, 149, and 150. The VI. part (Violin I) begins in measure 148 with a sixteenth-note melody. In measure 149, it features a trill (tr) on a dotted quarter note. Ch. 1 (Violin II) and Ch. 2 (Viola) play chords, with Ch. 2 having a crescendo from *mf* to *mp*. Ch. 3 (Viola) and Ch. 4 (Violoncello) also play chords, with Ch. 4 having a crescendo from *mf* to *mp*. Ch. B. (Bass) plays a simple bass line. The VI. part continues its melody in measure 150, marked *mp*.

151

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.

*f*

*f*

*f*

*f*

*f*

Detailed description: This system covers measures 151 and 152. The VI. part continues its melody in measure 151, marked *f*. In measure 152, it features a trill (tr) on a dotted quarter note. Ch. 1 (Violin II) plays a sustained chord, marked *f*. Ch. 2 (Viola) and Ch. 3 (Viola) play chords, marked *f*. Ch. 4 (Violoncello) and Ch. B. (Bass) play chords, marked *f*. The VI. part continues its melody in measure 152, marked *mp*.

153

VI.

Ch. 1

Ch. 2

Ch. 3

Ch. 4

Ch. B.